FIGURE DRAWING, THE ARM AND HAND

In the front view the mass of the deltoid, or shoulder, slopes toward the body and makes the union of the arm with the body complete. In the profile this slope is slightly a forward one, and not continuous with the direction of the shaft of the upper arm. The deltoid, which attaches to the outer third of the clavicle in front and the spine of the scapula in the back, makes the fusion of upper part of the arm with body. The humerus, as it approaches the elbow, flattens considerably, with a forward curve, and in the back of this convexity, at its base, is a depression, into which the olecranon, the point of the elbow, is embedded when the arm is straight and is marked on the living model by a slight depression, and not by a protruding bone. These observations, well kept in mind, will greatly aid in giving a connected feeling to the various parts of the arm, and enable the student to avoid hinging and breaking the arm. In flexing the forearm upon the upper, the hinge-like motion of the elbow joint places the point of the olecranon well under the middle of the upper arm, and not along the line of the back of the arm. You will notice that as the detoid partakes of a forward movement upward as it joins the body, the base of the upper arm does the same as it descends to the forearm, making the junction between the latter continuous and unbroken. Though the inner condyle is the more prominent in the bony structure of the arm, the condyle but slightly breaks the simple form of the inner line. In the outer line we find readily the changes that mark the big divisions and local forms. Thus the outline beginning at the shoulder slopes outward, dips in at the side of the arm, at the base of the deltoid. Approaching the elbow we come to the projecting forms of the supinators, which cover the outer condyle, and a line drawn from the supinator to the deltoid should bridge over the shaft of the arm. The supinators terminate their length by means of a dip in the external surface of the arm, which continues in an unbroken line to the wrist. If a line were to be drawn through each section of the arm, from shoulder down, it would partake of a double curve to the elbow, and teminating in an outward or inward sweep, according to the position of arm in pronation or supination. The full appreciation of the interlacing of parts will lend suppleness to the drawing of the arm. The arm being capable of an infinite variety of action, it is essential that all parts should act in perfect unison and be true in their relations. The little group of bones between the arm and the hand comprise the wrist, and constitute a great factor in giving grace to the arm and hand. They permit of a perfect rotary motion to the hand, slightly aided by the radius as well as a lateral and up-and-down motion. The wonderful mechanism of the radius allows the action of pronation and supination, giving to the hand the only action not possessed at the wrist.

J. H. VANDERPOEL.

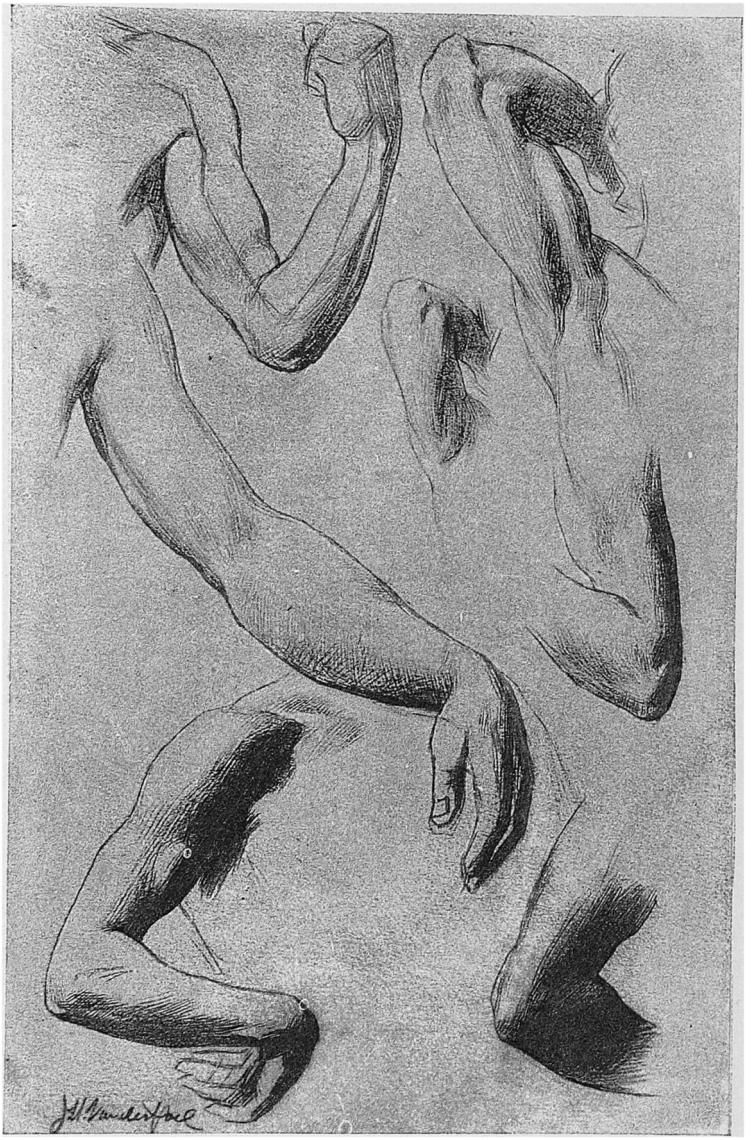

PLATE XIV
THE ARM, MALE
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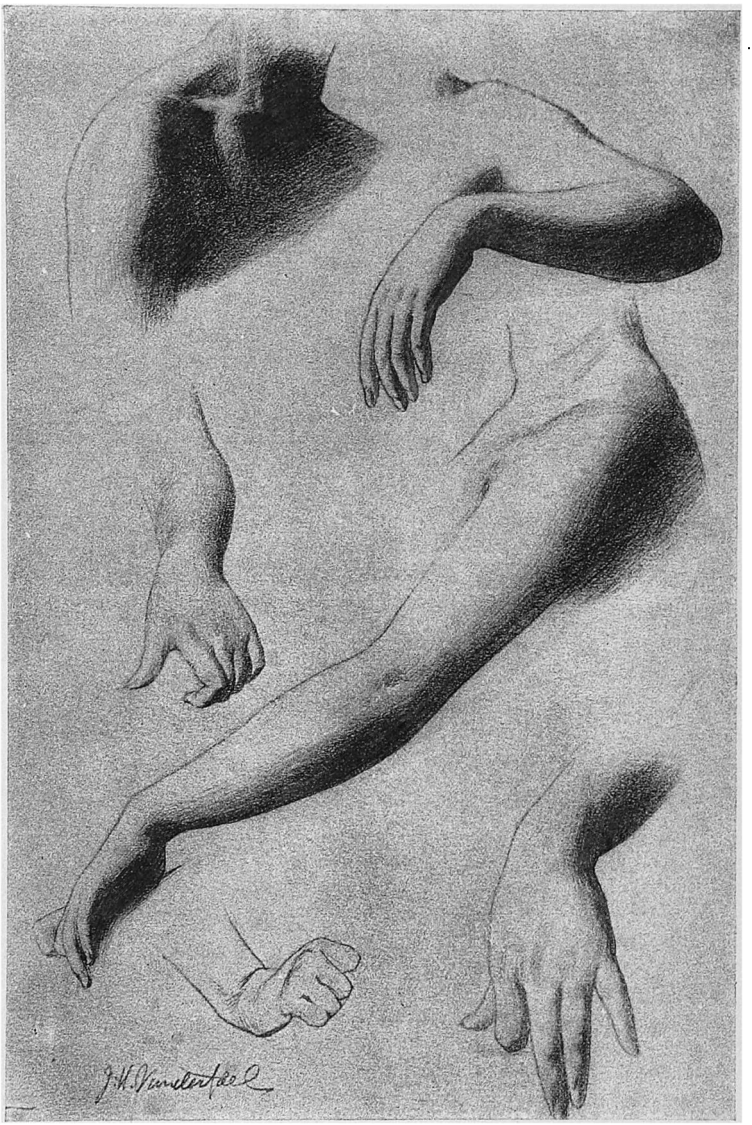

PLATE XV
THE ARM, FEMALE
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